

## THREE NEW PLAYS TO BE SEEN THIS WEEK



EDITH TALIAFERRO, MOLLY PEARSON AND MARGARET GREENE IN "TIPPING THE WINNER."

## POINTS IN PLAYS.

What Stands Out in the Current Productions in the Theatres.

Nina Blake, who was in the original cast of Paul Potter's "The Girl From Rector's," which made an important part of her fortune for A. H. Woods, is now a member of the cast of "The High Cost of Loving," which is still amusing its audiences at the Republic Theatre. It was Miss Blake who was credited with having been the first actress to make all her frocks for the play in which she acted. Not having saved enough to buy all her costumes for "The Girl From Rector's" from a fashionable couturier, Miss Blake made them herself. She was sufficiently satisfied with her handwork until the morning of the play's production. Then she lost heart, went to the manager's office determined to ask for a sufficient advance of salary to fit herself out, and then was too much embarrassed to do it. It happened that Miss Blake's costumes, home made as they were, gained so much praise as to be a feature of the performance so identified with its success that A. H. Woods had the actresses who followed Miss Blake in the other companies acting this farce wear just the same kind of frocks.

Will Deming, who had been trying for a long time to get an appearance at a Broadway theatre, found his opportunity in "It Begins with Love." And his original, humorous acting made much for the success of this amusing farce, which is the best specimen of farce writing that the New York stage has witnessed in many a day. He started in as an office boy in the employ of the well known manager, Uncle Dick Hootley, as he was called in Chicago. He soon got to the stage, acted in the melodrama of "Lunch Carriers" so well and with such profit that he ultimately bought an interest in several of them, produced them in the English provinces and made some sort of a small fortune thereby. He went to his native town of Jackson in Ohio when he came home and is the fortunate owner of a share in the coal mines of that neighborhood. As an actor of juvenile roles he played with the stock companies in Cincinnati and New Orleans with such success that he soon found himself as the substitute for John Barrymore and Douglas Fairbanks when their plays came to the stages of the Western theatres. Mr. Deming still longed, however, for Broadway. It seemed as if he were to realize this ambition last winter when he rehearsed in "Birds of Prey" and "Marrying Money." The former was never acted and Mr. Deming resigned from the second play before it reached New York. Mr. Deming may feel now that he is in New York and on Broadway, moreover, for some time to come.

Jane Oaker, who plays the leading role in "The Dummy," was at one of the dramatic schools until she was ready to go to the company of Louis James, where, of course, she played in the tragedies of Shakespeare and other serious plays. Miss Oaker appeared on various other occasions before she went to act in this popular play, which is just now nearing the end of its run at the Hudson Theatre. Now she thinks that she was always meant for a comedienne, just as she is in this clever play, which is to be acted for only two weeks longer.

It is quite true that Jefferey Lewis, who acts so amusingly the suffragette in "The Third Party" at the Thirtieth Street Theatre, was at one time a serious actress also. She played the so-called French emotional repertoire of the '70s occasionally in New York and in San Francisco with the productions of David Belasco. Miss Lewis played them well, but always in the view of the Hippodrome. It may be quite true that these beauties are the work of Ida Fuller, but it is equally certain that the glory of having invented the effects of light on waving draperies will, in the mind of the world, forever go to Lole Fuller. There have been no more beautiful spectacles at the Hippodrome than this one, and the scenes in which the Ida Fuller devices are used are among the most beautiful.

## THE PLAYS THAT LAST.

The plays to be seen in the New York theatres are "It Begins with Love" at the Cohan, "The Third Party" at the Thirtieth Street Theatre, "The Girl From Rector's" at the Shubert, "The Story of the Rosary" at the Manhattan Opera House, "On Trial" at the Candler, "The Dummy" at the Hudson, "The Third

Party" at the Thirtieth Street, "Under Cover" at the Fort, "Innocent" at the Eltinge, "The High Cost of Loving" at the Republic, "The Prodigious Husband" at the Empire, "The Beautiful Adventure" at the Lyceum Theatre, "He Comes Up Smiling" at the Liberty, "The Dragon's Claw" at the New Amsterdam, and "The Elder Son" at the Playhouse.

## THIS WEEK'S NOVELTIES.

Two New Plays and One Comedy With Music. All of Latest Origin.

Cohan & Harris will reopen their Astor Theatre to-morrow evening, presenting for the first time in New York George M. Cohan's newest play, "The Miracle Man," based on the Frank L. Packard story of the same name. The cast will include Gail Kane, George Nash, William H. Thompson, Earle Browne, James C. Marlowe, Frank Dixon, Percy Helton, Clifford Dempsey, Frederick Maynard, Daniel Burns, Ada Gilman, Gerrie O'Brien and Mary Murphy.

Fritzi Scheff will be seen at the Casino to-morrow night in "Pretty Mrs. Smith," a comedy by Oliver Morosco, with music by Henry James and Alfred Robyn. Elmer Harris and Earl Carroll have also contributed to the performance. Charlotte Greenwood and Sydney Grant are to be in the company.

Joseph Brooks will open the regular season at the Longacre Theatre on Wednesday evening with Edith Taliaferro, Molly Pearson, Margaret Greene in "Tipping the Winner," a three act comedy by George Rollit. "Tipping the Winner" is of English origin. To its credit is a long London run. The piece was done in this country some time ago under the title "The Money Makers."

## VAUDEVILLE AND BURLESQUE.

What is Showing in the Twice a Day Theatres.

Nora Bayes, who has been seriously ill in Europe, will make her reappearance in vaudeville this week, playing at the Palace. The treatment at Kissingen has worked such a cure that she has announced her appearance to-morrow afternoon as a "Resurrection Matinee." Another headliner at the Palace will be Henrietta Crossman, who will present a playlet by Frank C. Egan called "One Word." Others on the bill will include Frank Foxarty, Frederick V. Bowers and Company, Gene Greene and Charles Straight, Raymond and Caverly, Barnold's Animals and Le Grohs and Co.

Valli Valli, who has heretofore been featured in musical comedy, will make her first appearance in vaudeville this week when she will offer several songs at Hammerstein's Victoria. Belle Baker, Conroy and Le Maire, Ray Samuels, Haveman, with his trained lions, tigers and leopards, Fisher and Green, Edna Luby and company, Wely and Ten Ryck, Barton and Ledera, Ruby Raymond and Fred Heider, the El Gordo company, Ballin and Keystone comedy motion pictures will constitute the rest of the lengthy bill.

The Colonial this week will have Valleska Suratt as its headliner. She will

present a new version of George Baldwin's "Black Crepe and Diamonds." Others on the bill will be Hal Forde, W. J. Hurlbut's playlet, "The Bride," which was seen last season at the Princess Theatre, Jack Gardner, Dunbar's Nine White Hussars, the Faber Girls, Charles and Fannie Van, the English Dainty Trio and the Aerial Buds. There will be concerts this afternoon and evening.

Four headliners will be the unusual offering this week at the Alhambra. They will be Adelaide and Hughes, George MacFarlane, Fannie Brice and Charles Grainger and Company. Other acts on the programme will include Francis Dooley and Corinne Sales in a skit called "That's Silly," Sylvia Loyal and her trained pets, including more than seventy pigeons; the six Brown Brothers, Max and Mabel Ford, and the Tuscano Brothers. Concerts will be given this afternoon and evening.

Gus Edwards's New Song Revue for

## PLAYS OF THE COMING WEEK.

Three Comedies to Be Seen.

MONDAY—Astor Theatre—"The Miracle Man," by George Cohan from the novel of the same name.

Casino—"Pretty Mrs. Smith," with Fritzi Scheff in the title role.

WEDNESDAY—Longacre Theatre—"Tipping the Winner," comedy from the English.

mandates of the Columbia Amusement Company that call for a complete absence of those objectionable elements that so long characterized burlesque shows. The principals will include Lew Milton, Ross Snow, Lloyd Pedrick, Harry Ford, Percie Judah, Maudie Heath, Bonnie Dale and Bertha Delmonte. Incidental to the performance of burlesque, there will be a long and varied vaudeville bill in which the principal features are the Three Dancing Girls and Carnes Sisters and Burns.

At the Murray Hill Theatre this week a new burlesque organization called "The Tempters" will present two humorous one act skits called, respectively, "Married for a Day" and "Circus Life." The principals in the cast are Charles Baker, John F. Burke, Fred Donham, Bertha Gibson, Ruth Everette, Mlle. Armitage, Viola Rio and Louise Street, and they will be assisted by a typical chorus of girls and a large ballet.

## THE NEW PLAYS SEEN ON THE SCREENS THIS WEEK.

The title of the picture play to be given at the Forty-fourth Street Music Hall during the present week is "Ireland, a Nation," and the events which this title suggests will be shown on the screen. This film was made in Ireland, Irish actors played the roles and all the interesting incidents of Ireland's struggle for freedom are shown in the play. Robert Emmet and John Philip O'Sullivan as well as most of the other Irish patriots are to be seen in the course of the drama. It was written by Walter McNamara, author of "Traffic in Souls." Irish music will accompany the revelation of the pictures.

The popular picture shows that continue are the Globe Theatre, "Cabiria," which has been on view ever since June; the Vitaphone Theatre, "The Winksmore Widow," with Jessie Fitzgerald, and "413," a melodrama, Broadway Rose Garden, wonderful submarine pictures.

The Strand Theatre will this week have the star of the moving picture stage, Mary Pickford, as the heroine of "Such a Little Queen," which was acted as a spoken drama by Elsie Ferguson. There will be the topical review and the musical attractions of the theatre.

The Lexington Avenue Opera House continues its operatic interludes between the moving picture shows.

William Morris will this week show at the New York Theatre the picture play made from Brieux's "Damaged Goods." Perhaps if this masterpiece must continue to be utilized as a means of public entertainment it were just as well that it be seen and not heard.

## VARIETY IN BROOKLYN.

Vaudeville Novelties of the Present Week.

The versatile Sylvester Schaffer, who has been the magnet at the Palace Theatre for the past month, will make his Brooklyn appearance to-morrow night at the Orpheum. He will repeat there all the wonderful things which he has done to the delight and admiration of New York audiences for some time.

past. James and Bonnie Thornton, Mrs. Gene Hughes, Connolly & Wenrich and others will be seen on the same programme.

At the Rushwick Theatre this week "Beauty Is Only Skin Deep," which William A. Brady made from the first act of a play by Elizabeth Jordan; Van and Schenck, the Schwartz brothers in "The Broken Mirror," Sophie Barnard, Burns and Lynn will be the attractions on a long bill of well known vaudeville artists.

The French Models are coming this week to the Star Theatre, which keeps up its high standard of burlesque entertainments for the large audiences that gather there for all the performances. This week the company includes, in addition to its comedians, no less than thirty attractive young women.

## SEA LIFE PICTURED.

Submarine Views at the Broadway Rose Gardens.

The most remarkable motion picture ever made, entitled "Thirty Leagues Under the Sea," presenting the first and only photographs ever taken at the bottom of the ocean, is the decided novelty chosen at the Broadway Rose Gardens.

The Williamson expedition to the West Indies which set out last spring to photograph scenes under the ocean against the advice of every photographer in the United States. The Williamson brothers not only secured pictures clear in detail but they pictured wonderfully vivid events under the sea and themselves played heroic roles in their deep sea diving ventures and their combats with man eating sharks.

These remarkable photographs were obtained by means of the Williamson submarine camera, which was lowered to depths of 500 or even 800 feet in safety. This working chamber built of steel and glass, accommodating a party of five people, was taken to the crystal waters of the Bahama Islands, and when lowered into the ocean the expedition was enabled to enjoy a thirty league trip under the sea, photographing the mysteries of the deep as they passed along.

They returned with 20,000 feet of motion picture film, and at the request of scientists in Washington exhibited their pictures at the Smithsonian Institution a little more than a month ago.

Two crowded audiences of scientists, diplomats and society people packed the Smithsonian and applauded the marvelous views as the mysteries of the ocean's bottom were being revealed. They beheld the wonderful corals, crossed the beautiful marine gardens of the Atlantic, passed the subaqueous forests of the deep, and finally thrilled at the man eating sharks in a life and death combat, with Ernest Williamson as the hero of the fight. This thrilling encounter that took place while a dozen man eaters were circling about the fighters was witnessed off by the camera man in the photographic chamber as easily as if he had been working in his New York studio. George Williamson, the other brother, contributed during scenes by giving an exhibition of deep sea diving and exploring the wreck of an old blockade runner that now lies in sixty feet of water near the Bahama reef. The pictures are said to present excitement and thrills impossible to be shown in any other motion picture ever staged. They will be shown at the Broadway Rose Gardens Theatre for a limited engagement only.

## THE WEEKLY CHANGES.

Novelties at the Six Day Theatres This Week.

Julian Eltinge, who was popular for so long at the Knickerbocker Theatre last spring, will be seen in "The Crinoline Girl" at the Grand Opera House this week. He will have the usual excellent company to support him.

Julian Eltinge, who was popular for so long at the Knickerbocker Theatre last spring, will be seen in "The Crinoline Girl" at the Grand Opera House this week. He will have the usual excellent company to support him.

Julian Eltinge, who was popular for so long at the Knickerbocker Theatre last spring, will be seen in "The Crinoline Girl" at the Grand Opera House this week. He will have the usual excellent company to support him.

Julian Eltinge, who was popular for so long at the Knickerbocker Theatre last spring, will be seen in "The Crinoline Girl" at the Grand Opera House this week. He will have the usual excellent company to support him.

Julian Eltinge, who was popular for so long at the Knickerbocker Theatre last spring, will be seen in "The Crinoline Girl" at the Grand Opera House this week. He will have the usual excellent company to support him.

Julian Eltinge, who was popular for so long at the Knickerbocker Theatre last spring, will be seen in "The Crinoline Girl" at the Grand Opera House this week. He will have the usual excellent company to support him.

The Standard Theatre, which John Cort has opened at Broadway and Ninety-second street, will this week bring back to New Yorkers one of the successes which has not been seen here in some time. McIntyre and Heath will appear in "The Ham Tree," which was one of their great successes in previous years. It is promised that they will have an admirable company to support them.

## AT THE NEWARK THEATRE.

"Seven Keys to Baldpate" to Be Seen There This Week.

George Cohan is sending one of his most carefully selected companies to Newark this week to appear at the Newark Theatre in "Seven Keys to Baldpate." This popular comedy ran for an entire season at the Astor Theatre and will be acted as well in Newark as it was there. There will be a number of the best of the New York plays seen there this season with especially selected companies.

## THE NEWEST VIOLA.

The appearance in New York this fall of the young English actress Phyllis Neilson-Terry under the Lieber management gives American theatregoers their first sight of the most youthful Viola in "Twelfth Night" since Adelaide Neilson.

While it is thought that the first performance of "Twelfth Night" took place in London as early as 1599, there is no record of a Viola until 1861, when Mrs. Davenport played the role on the stage of the theatre in Lincoln's Inn Fields. Pepys tells in his celebrated diary of having seen the play there in 1661. After that "Twelfth Night" appears to have been neglected for a time, but in January, 1741, we find it played at Drury Lane under Fleetwood's management, with Hannah Pritchard as Viola. April 15, 1746, the lovely Peg Woffington was Viola at Drury Lane. Her interpretation is noted in the annals of that day as "gay and sensuous."

Mrs. Yates was another early English Viola, while Mrs. Barry had considerable success in the part at Covent Garden in 1777. Mary Robinson played Viola in London in 1783, while Dora Jordan impressed her audiences in this part that on her tombstone was written, "In humor, in sweetness of voice, in acting sprightly girls and characters of the other sex she was second to none."

"Viola" was first given in New York at the Park Theatre on June 1, 1804, with Mrs. Johnson as Viola. She was Maria Franklin's granddaughter. Maria Trevelyan made a success in the part in 1836. William Evans, who was the first American "Michele" by the way, made a production of "Twelfth Night" at his Chambers street Theatre on March 29, 1832, playing Sir Toby Belch. Lizzie Weston was the Viola while Lester Wallack played Sir Andrew Aguecheek. The late Sir Henry Irving brought his London Lyceum production of "Twelfth Night" to this country in November of 1884. His Viola was the aunt of Miss Neilson-Terry, Ellen Terry. Adelaide Neilson's Viola was first seen in this country at the Fifth Avenue Theatre, May 7, 1877. She was the youngest Viola. Of her performance William Winter, the critic wrote:

"Her Viola was incarnate April sunshine, an embodiment of exquisitely bright and tender womanhood, dazzling yet deeply sympathetic, because through an investiture of light and joy there was perceptible a certain sweet melancholy, a genuine sorrow uncomplainingly endured."

Ada Rehan's Viola was first seen at Daly's Theatre, February 21, 1893. It has been critically described as possessing, in its salient qualities, poetic condition, physical beauty, innate refinement and ardent feeling artfully restrained. Mrs. Barrow (Julia Bennett) and Mrs. Heath were other Violas remembered by theatregoers. Fanny Davenport and Helena Modjeska, and the last was one of the part. Viola Allen's Viola of "Twelfth Night" was regarded as a good modern Viola, and Julia Marlowe's interpretation is something never to be forgotten.

## AN ACTRESS FROM ENGLAND.

Annie Saker, the actress, who has the role of Princess Venetia in "The Story of the Rosary" at the Manhattan Opera House, has acted seven princesses in the melodramas written by Walter Howard, author of the brilliant drama at the Manhattan Opera House, "The Plays in which Miss Saker appeared were 'The Midnight Wedding,' 'Her Love Against the World,' 'The Prince and the Beggar Maid,' 'The Lifeguardman,' 'The Ragged Princess' and 'The Soldier Princess.' They were of course only a right to the titles. In more than half of these plays Alfred Paumier, leading man in 'The Story of the Rosary,' has played the leading roles with Miss Saker.

"I adore women of action," says she, "and I never enjoyed anything so much as my nightly fight in 'The Soldier Princess,' which I hope Mr. Howard will produce in America."

"But Princess Venetia is Mr. Howard's best woman character, considered from all standpoints," continues Miss Saker in explanation, "Best because

she is the most human. Her emotions are very sincere, her grief is very real, her love very true and strong. Mr. Howard has written the part so simply and sincerely that it has never yet failed to reach an audience, as do all simple and sincere things."

Miss Saker is the second Scottish actress to appear on the Manhattan stage and she is as tall and as imposing as the first—Mary Garden. Miss Saker was born in Edinburgh and is as dark as Miss Garden was fair.

Miss Saker has one recreative devotion, which is golf, and also possesses the ambition to be a successful playwright.

The playwrighting bee, though, has done some successful buzzing. Mr. Paumier has already produced in London Miss Saker's play "A Passing Cloud," and it may be done in this country before she leaves. It is interesting to note that this was written when she was but 15 years of age.

Last season Miss Saker was about to head her own company in South Africa, presenting upon a starring tour such plays as "Mrs. Dane's Defence" and "The Second Mrs. Tanqueray" and the newest plays of strong emotional type in London when Mr. Howard wrote upon her to stay in London. She is glad that she did stay, for Princess Venetia was a greater success than any other princess she has played.

Miss Saker believes that the chance for women's parts of striking nature in American plays is greater than in the plays of any other country on account of the wide range of feminine activity in America.

## LIVING ON THE ENEMY.

As an army advances into hostile territory it usually expects to depend on the inhabitants to a large extent for its supplies and maintenance, and this subject is covered in an interesting description of the operations given in the special war issue of the *Scientific American*, from which the following is taken:

Supplies of food are, as a rule, to be found for several days in every town or village, and each householder usually has a sufficient quantity to provide his family for a few days, consequently at least the same number of soldiers as there are individuals in the household can obtain subsistence there for a day or two. This method is the one which distributes most uniformly, if not in the best way, the burden of the subsistence among all the inhabitants and makes it possible to subvert the greatest number of men in a given section of a country.

An exception should always be made in favor of the poorer classes, who at the best of times are barely able to provide for their own families.

The following exceptions are usually made:

First—Any householder who has entertained a wounded man in his home is "exempted" from the ranking of soldiers. (Article V, Geneva Convention of 1864, acceded to by United States, March 1, 1882.)

Second—Charitable institutions, hospitals, asylums for aged and infirm, religious communities of women, unprotected women and educational institutions for girls should not have troops billeted upon them.

The advantage of this system is that the men at the end of a day's march find their meal ready cooked and prepared. The disadvantages are that it causes very great dispersion and separation of the different units. In addition this method may lead to oppression on the part of the troops if they are not treated as liberally as they consider they should be. The dispersal of the troops prevents the officers enforcing strict compliance with orders and is subversive of discipline.

A supply of uniform clothing must be provided from the home country, and a sufficient reserve available at all times to replace the losses which occur in active service. In some of the foreign armies the kit reserve of clothing is composed of 10 per cent. of trousers and shoes; 5 per cent. of caps, coats and overcoats. These percentages are calculated on the maximum war strength of the organization. In those armies every soldier's kit must at all times contain an absolutely new uniform; this uniform the man is required to put on only when the order for mobilization is received, and he wears it only on the march into the field in new clothing, which arrangement very greatly reduces the demands upon the reserves during the campaign.

A study of the orders given by Napoleon indicates the care he exercised to have a sufficient supply of shoes provided. In one occasion he wrote, "You know that at no other time he said, 'War!' and at another time he said, 'Baron Lejeune, 'Shoes help on marches and marches win battles.' To Sir John Burgoyne's question addressed to Wellington, 'What is the first requirement of a soldier?' 'A good pair of shoes,' he replied. 'And the second requirement?' 'A good pair of shoes for a change.' 'And the third?' 'A pair of shoes for repair.'"

In the foregoing discussion attempt has been made to outline in a very brief and cursory manner the supreme importance of the supply of an army in the field and the stupendous task imposed upon the officers charged with the execution of the same.

## BROADWAY ROSE GARDENS

Theatre and Danse De Pierrette  
Broadway and 7th Avenue, at 52d Street, (Col. 4350)  
Every Afternoon and Evening, Including Sundays

### THEATRE

Broadway's Motion Picture Sensation!  
ASTOUNDING AND BEAUTIFUL!  
The Williamson Submarine Expedition presents

## Thirty Leagues Under the Sea

FIRST AND ONLY  
SUBMARINE MOTION PICTURES EVER MADE.

See Sun—"Mr. Williamson took his life in his hands and accomplished something no daredevil will ever be able to do."

A trip along the floor of the ocean, viewing wrecks and divers, exploring wonders of the deep and finally witnessing a THRILLING COMBAT BETWEEN MAN & SHARK. The most wonderful photograph in the world. The first submarine photograph taken by the Williamson Expedition.

## DANSE DE PIERRETTE

DANCING, DRIVING, DELIGHTFUL MUSIC.  
RUSSIAN BALALAIKA AND FRANK MCKEE'S SOCIETY ORCHESTRAS.  
Afternoon Dancing and Tea. On! Pneumatic Floor. Best Dancers in America.